

The Inkwell Quarterly

Volume 8

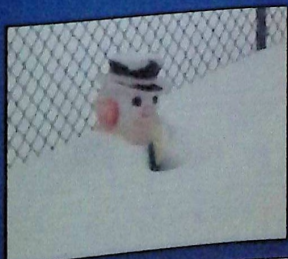
Issue 3

Spring 2014



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From Novice to Expert: Student to Authority in a Few Short Weeks

By Patrick Klus



Photo Courtesy of Dr. Thomas Hamill

When students write papers, source material is often needed to form the root of an argument and back up what exactly it is the student is writing about. This idea seems to be in some ways the basis for all student writing, but this concept seemed to change for a group of students this semester.

In Dr. Hamill's Fall 2013 ENG 397: Technologies of the Book seminar, the class took on a month long project of transcribing and editing manuscripts of the *Canterbury Tales* in order to form our own edition of the *Canterbury Tales*. Because ENG 397 is a Digital Humanities designated class, each group accessed digitalized copies of

Canterbury Tales manuscripts to work with directly. At first, the work that we were accomplishing seemed like tedious busy-work, but then each group had to begin making editorial decisions. This decision making process signaled a change from not only student author to editor, but also student to expert. Through the close work with the manuscripts, each group had become an authority on the text that the group was working with, and did not need the ideas of another author or writer to validate our own decisions in regards to editing the text. Each individual editorial group was able to make the decisions that each group wanted, and these unique decisions allowed each group to tailor their version of the text to any audience that they had chosen.

When an editorial decision was made by the group, the group did not have to seek out sources that would back up their ideas. The group was simply allowed to edit the text as they chose. In some cases—such as spelling—a modernized spelling of a word would appear in a later manuscript, and would be an example to follow in the final copy of the group's edited text. In other cases, words were modernized without any examples in any other manuscripts, but this decision was okay. Making a decision without the "approval" of an authoritative voice was okay because each group had immersed themselves in the work enough that each editorial group had become an expert on the specific section of the text that was chosen for the project. This authority provided not only a sense of comfort in that the editorial teams would not have to justify every editorial move they made with that of another authoritative figure, but it also conjured up a sense of uneasiness.

As students, the individuals in the groups had always learned to back up claims made with information from the text, as well to integrate the voice of experts to help validate the claims that were being made. When looking for the aid of an expert was no longer required, a sense of uneasiness began to set in. Each individual and group had turned the corner and were no longer just students writing papers for class; the students had become editors who had become the authoritative voice that was so often looked for in other assignments.



Pat demonstrating features of the Technologies of the Book website he created in ENG 397 (using wix.com) last semester with Melissa Thorne and John Carroll.
Photo Courtesy of Dr. Thomas Hamill

Faculty Updates



Dr. Kelly answers questions from Drs. Mischelle Anthony and Helen Davis as Interim Provost Terri Wignot looks on at the Faculty Forum on Friday, February 21. Photo Courtesy of Dr. Marcia Farrell

- **Dr. Sean Kelly** presented his paper, "'Shaming Sympathy: Hester Prynne's Radical Ethics in *The Scarlet Letter*," a paper which examines how Hawthorne's representation of Hester Prynne's affair and her later transformation into a "self-ordained Sister of Mercy" can be viewed as a nuanced critique of Governor John Winthrop's moral theory, at the February Faculty Forum in the Cohen Science Center on Friday, February 21, 2014.

Dr. Kelly is also chairing a panel at NeMLA in Harrisburg, PA, April 3-6. The panel is called: "Figurations of Solitude and Loneliness in American Literature."

- **Mr. Jack Grier** is spending the semester relaxing in Florida. He will return to Wilkes in the fall to teach English 393: The Teaching of English.

- **Dr. Marcia Farrell** was awarded a sabbatical for the Fall 2014 semester. Dr. Farrell will be working on her project, *Unraveling the Bonds between Catharsis and Fiber Arts: An Examination of Stitching Culture in Contemporary Literature*, which looks at the connection between grief and knitting, quilting, embroidery, and crochet circles within literature.

Club Updates

By Stephen Seibert

The 2014 Spring Semester is in full swing and so are the clubs on campus! The **Wilkes Ultimate Frisbee** team has been holding practices since the first week back and has plans in motion for several possible tournaments this spring. The first possibility falls on the second Saturday of Spring Break, and will be an indoor 5-on-5 tournament held at Binghamton University. The Wilkes Team is also planning to host a tournament on Saturday April 5, to be held at Ralston. To finish the season they hope to attend the USA Ultimate tournament for all registered teams, pending the selected date.

Sigma Tau Delta is back in business with arrangements to donate proceeds from their fall semester bake sale to the Magnolia Project. The group will also be returning to the United Hebrew Institute in Wilkes-Barre to assist students with their short stories for a creative writing assignment. Sigma Tau Delta will be assisting the students at some time in early March.

The **Writing Center** is back in business, reporting a successful fall semester of over 550 consultations and an "Exemplary level of client satisfaction," according to the Director **Dr. Chad Stanley**. The Center will be continuing the Writing Mentor Program and is offering ENG 190 credit for work in the Writing Center and/or the Online Writing Center.

Be Mine: Wilkes Celebrates V-Day and *Manuscript's* Anti-Valentine's Day Reading

Despite the Valentines snowstorm that blanketed Wyoming Valley, February 14 and 15 saw the annual *Vagina Monologues* performance in the Ballroom of the Henry Student Center, directed by senior **Miranda Baur**. Those reading selections from **Eve Ensler's** text include **Christine Lee, Catelyn Sofio, Victoria Rendina, Sarah Simonovich, Cierra Humphrey, Dr. Mischelle Anthony, Dr. Helen Davis, Vicki Mayk, Kelly Clisham, Gabby Zawacki, and Mollie Rance.**

On Friday, February 21, 2014, *The Manuscript Society* held its annual Anti-Valentine's Day/Winter Sucks reading in the Kirby Salon, providing laughter and snacks.

If you have any Club or organizational updates that you would like to see included in the upcoming issue of *IQ*, or if you would like to join our staff or enroll in English 190.A, please email Kendra Kuhar (Kendra.kuahr@wilkes.edu) or Dr. Farrell (Marcia.farrell@wilkes.edu).

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BOOK REVIEW: Pratchett's *Dodger*—Echoes of Dickens

By Dr. Kathie Kemmerer

Dodger by Terry Pratchett, Harper Collins, 2012 373 pp. paperback \$9.99

In *Dodger*, Terry Pratchett takes a break from the Discworld novels that made him famous to write a "historical fantasy" set in Victorian London. While his title character is an echo of the Artful Dodger of Dickens' *Oliver Twist*, Pratchett's *Dodger* lives in quite different circumstances. Though Pratchett's orphan lives in an attic with an elderly Jewish man, the title character goes home not to a criminal mastermind but to Solomon, a respected, widely-traveled master craftsman who repairs and replicates people's treasured possessions – like watches, music boxes, and jewelry. The old man encourages *Dodger* to eat balanced meals, bathe regularly, and learn to live by Solomon's moral compass.

Instead of practicing the robbery and pickpocket skills he learned in his early life, seventeen-year-old *Dodger* makes an honest living as a tosher, someone who combs the London sewers after a storm looking for the sparkle of gold, hoping to find a large congealed mass of mud and gold known as a tosheroon, the tosher's equivalent of hitting the lottery. The rings and coins *Dodger* finds in the sewers provide for his modest needs. Solomon, a famous haggler, sells any jewelry to some businessmen of his acquaintance, unless he hears that someone has lost an item that *Dodger* has found, in which case, *Dodger* returns it to the owner. Although they live on the edge of poverty, the pair manages to get by without compromising Solomon's conscience. In spite of the differences from his famous namesake, *Dodger* is Pratchett's irreverent nod to Dickens who appears as an important character in the novel.

Pratchett's rag- to-riches romp begins in a soaking downpour on a London street with the gutters gushing fountains into the already flooded street. *Dodger* hears a scream as a young woman bursts out of a fancy coach pursued by two ruffians who grab her and try to return her to it by force. *Dodger* springs into action, deftly disabling the men. The girl who has been badly beaten implores his help in her escape. Before he can reply, Charlie Dickens and his friend, Henry Mayhew, happen along and tell the girl to come with them. *Dodger* objects, suspecting their motives, and they invite him to follow them to see that she is not mistreated. At Mayhew's home, his wife sees to the girl and sends *Dodger* to the kitchen for something to eat.

Thus begins a grand adventure that winds through the streets and sewers of London, among rich and poor, foreign ambassadors, trained assassins, and spies. Along the way, *Dodger* uses every bit of wile and craft he has ever learned to defeat the villains, protect the girl, and bring all things to a happy conclusion.

Atypically for Pratchett, the irreverent humor that makes a Discworld novel such a joy to read is largely absent in *Dodger*, at least in part because the book is inspired by the work of the real Henry Mayhew whose *London Labour and the London Poor* gave well-to-do English men and women a new perspective on how the other half lived and died. Like Dickens' novels, Mayhew's statistical work helped to improve the lot of the poorest in London by raising awareness among those in a position to help. Pratchett dedicates his work to Mayhew and in an epilog recommends Mayhew's pioneering sociological tome in glowing terms.

This hero worship in Pratchett's own voice seems ironic, however, when contrasted with *Dodger's* assessment. *Dodger* regards the Mayhews as good-hearted people whose strict middle-class world view blinds them to the messy realities of life and the gritty choices that members of the lower classes make to survive. They name the girl "Simplicity" assuming that the beating had affected her memory when, in reality, Simplicity decided that the couple would be in harm's way were her true identity known. The two views of Mayhew are presented side by side, the dichotomy unresolved. On the other hand, *Dodger* regards Charlie Dickens as a "dangerous cove" who sees through his pretenses to the truth, someone more savvy than Mayhew. Pratchett's single-minded admiration of the novelist is quite clear.

Since *Dodger* is a fantasy, Pratchett has no compunction about taking liberties with the first quarter of Victoria's reign by bringing *Dodger* into contact with, among others, Dickens, Disraeli, Sir Robert Peel, Tinnel of *Punch* fame, Joseph Bazalgette who re-engineered the London sewers, Sweeny Todd, and the famous heiress Angela Burdett-Coutts. He also has some fun with Victorian coinage and slang. Pratchett's strength as a writer is his ability to make Ankh-Morpork or Victorian London seem familiar and to make characters like witches and wizards, the incarnation of death, and even a Victorian sociologist memorable and as believable as anyone the reader might encounter on the quad.

The Inkwell Quarterly Staff

Faculty Advisor: Dr. Marcia Farrell

Editor-in-Chief: Kendra Kuhar

Senior Copy Editor: Cierra Humphrey

Staff Writers: Alyssa Daniels, Tara Giarrantano, Charlie Hanford, Pat Klus, Matt Kogy, and Stephen Scibert

Faculty Contributors: Dr. Kathie Kemmerer, Dr. Larry Kuhar, and Dr. Thomas A. Hamill

Guest Alumni Writers: David Cook and Matthew Kogoy

Guest Contributors: The students in English 222

Bianca Sabia: An Important Piece of the Puzzle

By Alyssa Daniel

There are many features of Wilkes University that are often praised. Whether it be the various programs and opportunities that Wilkes offers, or the conveniently small campus and friendly staff, Wilkes University has continuously been viewed in positive light, a light that attracts hundreds of new students each year. A major contributor to Wilkes University's success over the years is its faculty in each department. Equipped with a highly educated, professional, and friendly faculty, Wilkes University creates a positive learning environment that guarantees students a well-rounded education.

English professor and former Wilkes' graduate, **Bianca Sabia**, is another important piece to the puzzle that is Wilkes University. Ms. Sabia graduated Wilkes in 2010 with a bachelor degree in English with a focus in writing and a minor concentration in women's studies. It was not until her sophomore year at Wilkes that Ms. Sabia realized her passion for English. Fully aware of her love for writing, Ms. Sabia originally entered Wilkes as a communications major with a focus in journalism; however, during her sophomore year at Wilkes that Ms. Sabia realized her passion for English. She was inspired to change her major after her freshman English class taught by **Mr. Jack Grier**, another Wilkes' University English instructor. She says, "I remember sitting there and looking up at him thinking 'God, I would love to do that, I would love to teach English! I would love to move people the way that he does when we talk about essays!'"

As a first step in pursuing this dream, Ms. Sabia occupied her time in the Wilkes University writing center, located in the basement of the Farley Library, where she assisted struggling students with their writing. This part-time work study job was only the beginning of her academic journey. Upon leaving Wilkes, Ms. Sabia presented her senior capstone on a topic she felt passionate about and would later incorporate into her career as an English professor: *The Teaching of Composition in the College Setting*. She expands on this idea in her master's thesis in which she discusses and concentrates on how to alleviate freshman composition fear in order to get first-year students to start thinking about themselves as writers who are capable of producing nicely written material.

A year and a half after graduating from Wilkes (2011), Ms. Sabia achieved a Master's degree in English with a focus in composition, from Arcadia University. Her time spent at Arcadia University also included working in the writing center. By the time she graduated, she had become the student director of the writing center. Ms. Sabia continued to gain experience by participating in the University's Gateway program: a program for under-privileged first-generation college students that are accepted into Arcadia. Not surprisingly, Ms. Sabia worked in that program's writing center too: "I was the writing lab instructor. I gave the students writing prompts and helped them with their writing. I also was a T.A (teaching assistant) for the composition class for that program."

Currently, Ms. Sabia teaches in 3 locations: The University of Scranton, as an adjunct writing instructor, where she teaches three classes and is also a freshman writing proctor (since January, 2011); Wilkes University, as an adjunct professor (Since fall of 2012); Penn State University, Worthington campus, as a freshman composition class instructor and professional writing tutor. More recently, this past summer, Ms. Sabia was a tutor counselor for Wilkes' Upward Bound program in which she now teaches an advanced composition class and also a topics and literature course.

Determined to achieve her goals, Ms. Sabia jumped straight from college into graduate school. With her drive still persistent, Ms. Sabia continues to challenge herself to achieve new goals. She says, "I want to get a Ph.D. in composition and rhetoric...my goal one day is to run my own writing program at a University." As of now, Ms. Sabia is preparing herself to achieve this goal by gathering as much teaching experience as possible in order to pave the way for an occupation that she hopes to spend the rest of her life in.

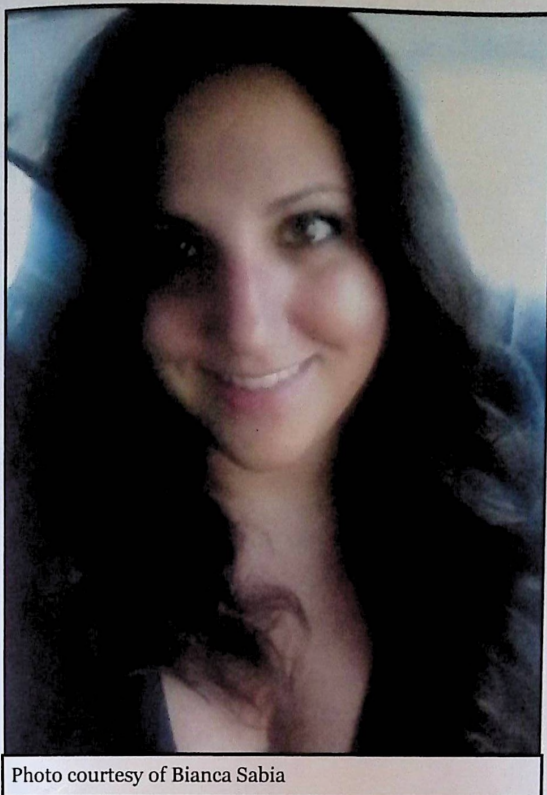


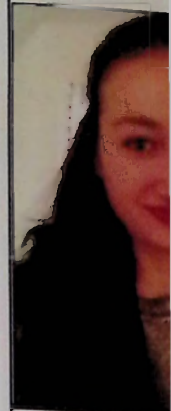
Photo courtesy of Bianca Sabia

Registration Reminders: Pre-registration begins the week of March 10. Please see your advisor to select courses for the fall.

Those planning to graduate in December, don't forget to fill out the Graduation Audit with your advisor during pre-Registration.

Freshmer

Tara Giarr



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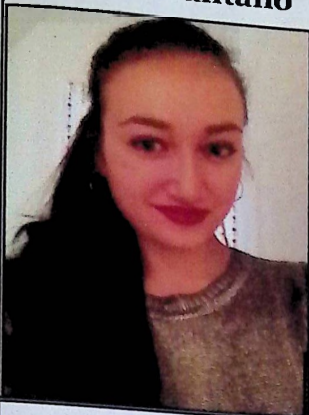
In our next issue
Morgan Kirby

Did you know...
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Elizabeth.

-by Pat Klus

Freshmen Faces: Meet the English Department's First-year Majors

Tara Giarrantano



What nickname do you prefer to go by? **n/a**
 Who is your favorite author? **Sidney Sheldon**
 What is your least favorite holiday? **Valentine's Day**
 Which literary character would you name your pet after? **Mr. Darcy**

Photo Courtesy of Tara Giarrantano

Rachel Rakowski

What nickname do you prefer to go by? **n/a**
 Who is your favorite author? **Either J. R. R. Tolkien or George R. R. Martin**
 What is your least favorite holiday? **Valentine's Day**
 Which literary character would you name your pet after? **Mephistopheles, from Dr. Faustus and the musical Cats**

The Inkwell Quarterly welcomes all of our newest members of the program, including **April Romanishan** and **Josephine Latimer**, and wish them luck as we enter midterm week!

Jacob Mensinger

What nickname do you prefer to go by? **None.**
 Who is your favorite author? **Lacking a strict favorite, I strongly enjoy Thomas Pynchon, Tennyson for poetry, and I favor a number of contemporary authors.**
 What is your least favorite holiday? **Halloween**
 Which literary character would you name your pet after? **Not 'literary' in the strictest sense, but I might name a cat "Orpheus," after the hero from Greek Myth.**



Photo Courtesy of Jacob Mensinger

Attentions Sophomores:

The Inkwell Quarterly would like to feature YOU in issue 4. Please send a photo and your responses to the following question to either **Dr. Farrell** (Marcia.farrell@wilkes.edu) or **Kendra Kuhar** (Kendra.kuhar@wilkes.edu):

- 1.
2. What name would you prefer to be known as?
3. Do you have a pet? If so, what is it and what is its name?
4. Who is your LEAST favorite author?
5. What fall course are you most looking forward to taking?

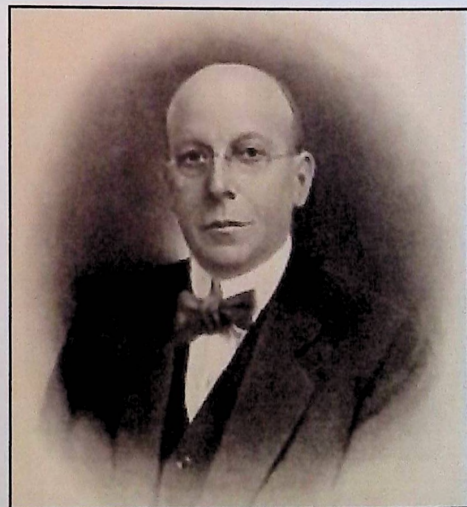
Coming in the next issue...

You Know the Name, but Do You Know the Man?

In our next issue, get to know the man that called our home his home, **Fred Morgan Kirby**.

Did you know...
 In Historic Landmarks on the Wilkes Campus, written by Wilkes alumnus Ronald Andrews, historian **Charles Miner** recorded that the first marriage ceremony performed in the Wyoming Valley took place on the future site of Kirby Hall. The marriage occurred on April 1, 1769 and was between **Nathan Dennison**, a hero in the Wyoming Massacre, and **Jabez Sill's** daughter, **Elizabeth**.

—by Pat Klus



Senior Spotlights

By Charlie Hanford

John Carroll

Major: I'm an English and Philosophy double major.

Post-graduation plans: I'm taking a year off to work on my writing sample and my grad school applications, and to take a much needed break from education.

Favorite class/professor: For Philosophy Dr. Paul and Dr. Zarpentine are both amazing! My favorite classes that they've taught are Ethical Theory and Human Nature through film, respectively. For English it's a tossup between Dr. Kelly and American Romantics, Dr. Davis and Studies in Romantic Literature, and Dr. Farrell and Studies in the English Novel.

Where I'm from: Originally from Avoca, PA

Involved in: I've written some articles for *Inkwell*, had my work included in *The Manuscript* and been a member of *The Manuscript Society* on and off for the past four years. I've been in Wilkes University Gay-Straight Alliance for four years and served as president of that club for two years, as well.

Free time: I read lots of genre fiction.

Favorite memory: Too many to count. Way too many to count. It's been a great four years.

Something I've learned: Nothing is ever as bad as it seems; there's always something you can do. Keep moving, and never let yourself be overwhelmed. Don't be afraid to ask for help; don't be afraid to lean on friends when you need them. Taking an incomplete is almost never a good idea.



Photo Courtesy of John Carroll



Photo Courtesy of Jamie Alderiso

Jamie Alderiso

What is your major/minor? English/ Theater Arts

What are your plans after graduation? Graduate School

What was your favorite English class/professor? Currently, American Drama with Dr. Stanley.

Where are you from? Bethlehem, PA

What are you involved with at Wilkes? Making plays.

What do you like to do in your free time? I love to read, run, watch god television shows.

What is your favorite memory you've had at Wilkes? My favorite memory was every moment.

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? I have come away from Wilkes with a broader understanding of what it means to be a critical viewer, and a better human being.

Miranda Baur and Gabby Zawacki (MirGab)

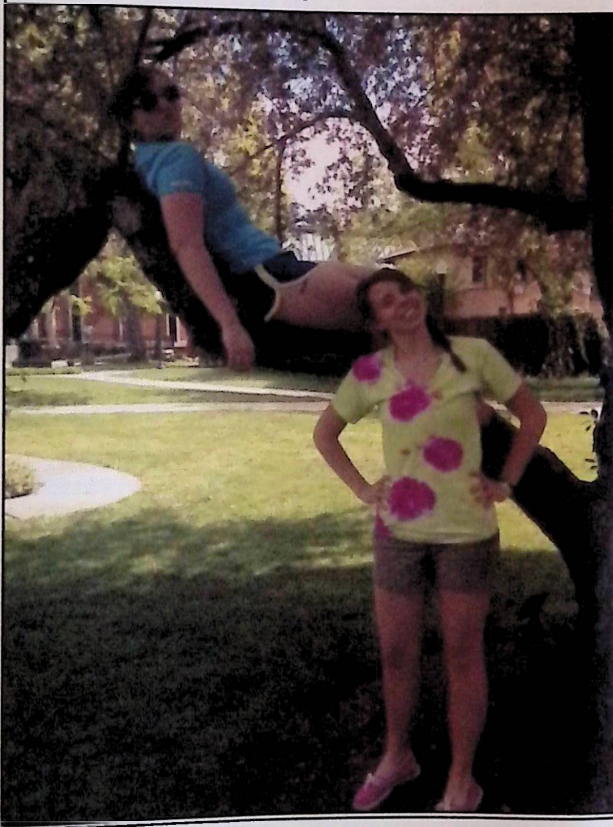
What is your major/minor? **Miranda is an English Literature major with minors in Creative Writing and Integrative Media. Gabby is an English Writing and Literature major with a minor in Professional Writing.**

What are your plans after graduation? **After graduation, Miranda and Gabby will create a company that builds extreme tree houses and probably marry sibling members of a ska band.**

What was your favorite English class/professor? **Although Gabby, and Miranda love all of the professors in the English department, they have grown the closest to Dr. Anthony (MA), Dr. Hamill (D.Ham), Dr. Kelly (D. Kells), and Dr. Kuhar (Dr. Kuhar). They would like to bring recognition to those remaining in the Kirby bird nest including Sarah Simonovich, Victoria Rendina, Kendra Kuhar, and Cierra Humphrey.**

What are you involved with at Wilkes? **Together, they run the Manuscript Society and Sigma Tau Delta. The pair met in Dr. Anthony's 201 class and bonded over costumes and running around Kirby Hall in circles.**

What do you like to do in your free time? **One of their favorite things to do at Wilkes is playing music around campus, specifically in the Kirby yard and on the top of the parking garage. They specialize in stringed instruments and kazoos.**



What is your favorite memory you've had at Wilkes? **Gabby says, "There are way too many memories at Wilkes to choose a favorite, but over the years the best memories I've had are the ones I've made with my best friends, Miranda Baur and Kendra Kuhar. We always have fun and laugh whenever we're together. One time Kendra and I were eating grapes and I took one, put in my mouth, and put it back in the bag. I don't know why I did it, but I know that we we're dying laughing about it in the library. Miranda and I always go on adventures together. She's my right hand man, the Gilligan to my Skipper (Literally. She calls me Skipper and I call her Gilligan). We enjoy skipping rocks by the river and playing instruments on the roof of the parking garage. Hanging out with those two has made my time at Wilkes really fun."**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **A lesson that Miranda and Gabby learned at Wilkes is to accept changes with optimism and to always maintain an honest identity.**

Photos Courtesy of Gabby Zawacki and Miranda Baur

Continued on page 8

"Senior Spotlights," Continued from page 7

Ellen Riley

What is your major/minor? **English Writing Major, Marketing and Women's and Gender Studies Minors**

What are your plans after graduation? **To figure out what's next.**

What was your favorite English class/professor? **I loved Writing Practicum with Dr. Kelly, but I'd have to say that my favorite professor is Dr. Hamill.**

Where are you from? **Mt. Airy, Maryland**

What are you involved with at Wilkes? **Vice President of Autism Speaks U Wilkes University, Secretary of Off-Campus Council**

What do you like to do in your free time? **Am I allowed to say "Netflix and beer"?**

What is your favorite memory you've had at Wilkes? **The never-ending Technologies of the Book editing project.**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **Over the past four years, I've learned that it's okay to be unsure about my future. As a freshman, I had no idea what I wanted to do for the rest of my life, and as a graduating senior, I still have no idea. The only difference is that I'm no longer afraid of what's to come, and I'm okay with taking the time to figure it out. I am so appreciative of everyone who has helped me reach this point.**

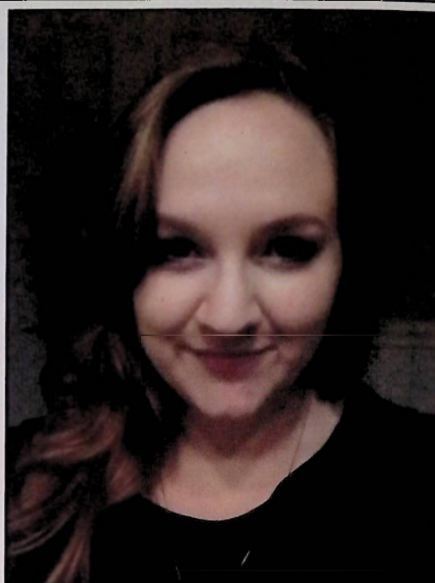


Photo Courtesy of Ellen Riley

Katie Carton



Photo Courtesy of Katie Carton

What is your major/minor? **ENGLISH MAJOR, SECONDARY EDUCATION MINOR**

What are your plans after graduation? **GET A JOB AS AN ENGLISH TEACHER AND TRAVEL**

What was your favorite English class/professor? **MY FAVORITE CLASS WAS DR. HAMILL'S TECHNOLOGIES OF THE BOOK**

Where are you from? **TYLER HILL, PENNSYLVANIA**

What are you involved with at Wilkes? **THE CLIMBING CLUB, THE OUTDOOR EDUCATION CLUB, SIGMA TAU DELTA, KAPPA DELTA PHI, AND THE NATIONAL HONOR SOCIETY**

What do you like to do in your free time? **I LIKE TO ROCK CLIMB AND ICE CLIMB, CLIMB MOUNTAINS AND**

GO BACKPACKING

What is your favorite memory you've had at Wilkes? **MEETING ALL THE WONDERFUL TEACHERS, STAFF, AND FELLOW STUDENTS AND WORKING CLOSELY WITH ALL OF THEM.**

What is one thing you learned while at Wilkes that has touched and impacted your life the most? **THAT EVEN WHEN THINGS LOOK IMPOSSIBLE, AS LONG AS YOU KEEP PUSHING FORWARD WITH THE HELP OF FRIENDS, COLLEAGUES AND FAMILY, YOU CAN ACCOMPLISH ANYTHING.**

Alyssa D

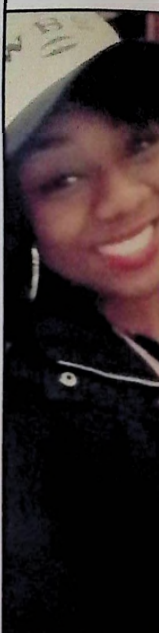


Photo Courtesy Alyssa Daniel

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Alyssa Daniel

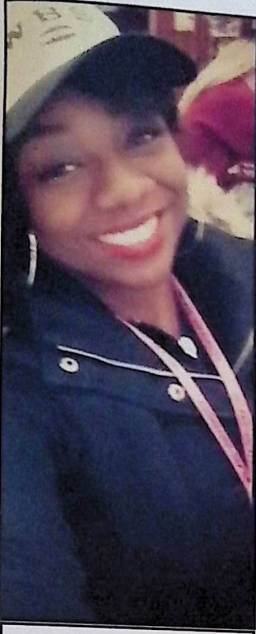


Photo Courtesy of Alyssa Daniel

What is your major/minor? **English with a minor in secondary ed.**

What are your plans after graduation? **to teach and eventually go to graduate school.**

What was your favorite English class/professor? **My favorite English class that I've had is my current eng 366 American drama class with Dr. Stanley. I don't have a favorite professor.**

Where are you from? **I'm from Mt. Pocono, PA.**

What are you involved with at Wilkes? **I'm involved with MSC and more recently the Inkwell Quarterly magazine.**

What do you like to do in your free time? **In my free time I like to eat, dance, read, and hang with friends.**

What is your favorite memory you've had at Wilkes? **My favorite memory at Wilkes was winning the talent show with my two good friends, Jackie and Adrienne.**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **My entire college journey since my decision to major in English n education has impacted my life completely. I can now see my future, whereas freshman year I was LOST. I fee l like I have made the right decision.**

Catelyn Sofio

What is your major/minor? **English secondary education and women and gender studies.**

What are your plans after graduation? **Finding a job teaching high school English.**

What was your favorite English class/professor? **While there wasn't an English class I took that I didn't enjoy, Dr. Anthony's ENG 201 class was one of my favorites because it was the class to finally pushed me to commit to being an English major. Also, I love Dr. Hamill and his voice.**

Where are you from? **Exton, PA**

What are you involved with at Wilkes? **Finding a job teaching high school English.**

What do you like to do in your free time? **Student Government, Off-Campus Council, Eduction Club, Autism Speaks U Wilkes University, Alpha Chi, Sigma Tau Delta, Kappa Delta Pi. I hang out with my awesome friend, Charlie Hanford- the one with the hair.**

What is your favorite memory you've had at Wilkes? **I have so many great memories so I'll have to pick meeting my awesome friend Charlie Hanford- the one with the hair.**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **I learned how to be confident in myself and believe in my options. Thanks to my English professors, I have learned how to be a strong teacher and this has both touched me and will stay with me forever.**



Photo Courtesy of Catelyn Sofio

Continued on page 10

"Senior Spotlights," Continued from page 8

Pat Klus

What is your major/minor? **English-writing**

What are your plans after graduation? **Enter the job market.**

What was your favorite English class/professor? **I think every English Professor and class has influenced me in some way; all of the classes and professors bring a unique experience.**

Where are you from? **Kingston, PA**

What are you involved with at Wilkes? **Chorus, Chamber Singers, Jazz Band, History Club and Inkwell.**

What do you like to do in your free time? **I like to golf. A lot.**

What is your favorite memory you've had at Wilkes? **I was able to perform the Brahms's Requiem with the NEPA Philharmonic with the chorus in the Spring of 2012.**

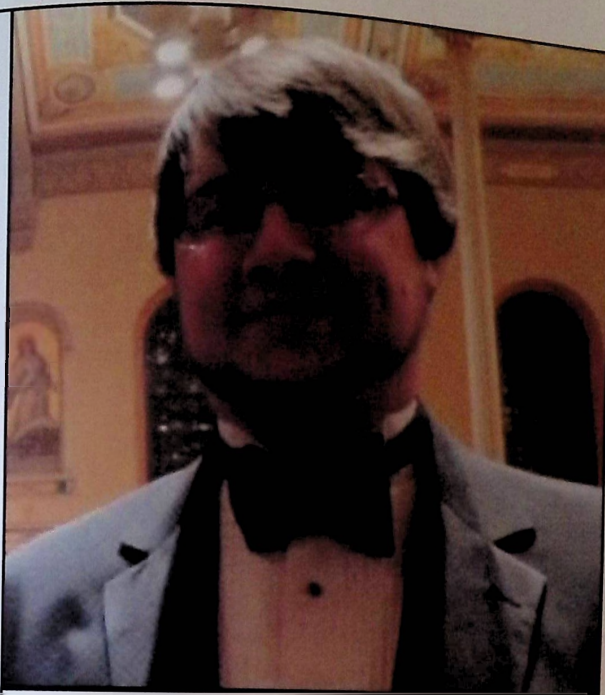


Photo Courtesy of Pat Klus

Annie Yoskoski

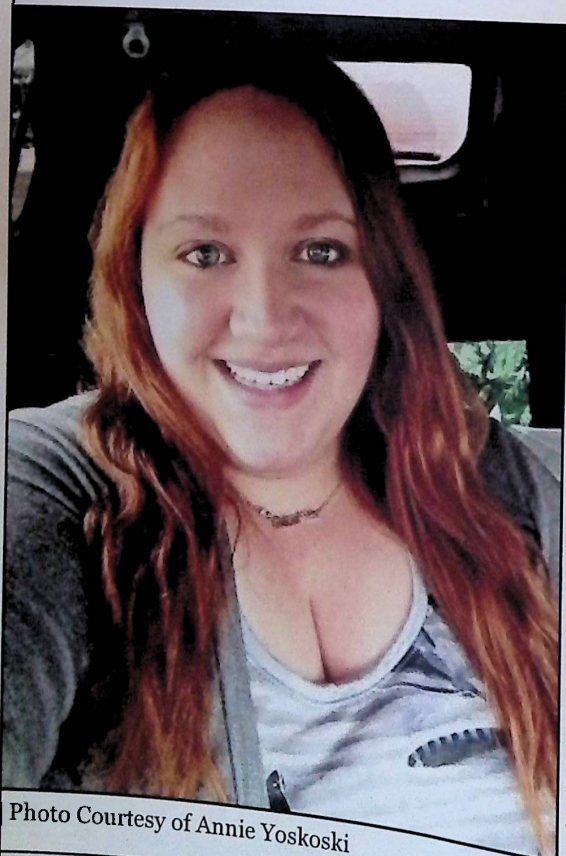


Photo Courtesy of Annie Yoskoski

What is your major/minor? **Double major in English Literature and Communications, two tracks in COM—Rhetoric and Public Relations, minor in History**

What are your plans after graduation? **Accepted into Law School for this fall**

What was your favorite English class/professor? **My favorite class was Shakespeare with Dr. Starner.**

What are you involved with at Wilkes? **Executive Board Member of Zebra, Managing Editor of The Beacon, Writing Mentor, Internships with Etruscan Press and Wilkes Marketing Department**

What is your favorite memory you've had at Wilkes? **Presented at the Moravian Undergrad conference, Women and Gender Studies Conference, and College Media Association**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **I got to experience far more at Wilkes than I ever thought I would. I got to expand my interests, attend conferences with Dr. Starner, and learn about all aspects of literature. I really enjoyed my time here.**

Elizabeth



Photo Courtesy of Elizabeth

Melissa

What is your
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favorite class
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Elizabeth Dollman



Photo Courtesy of Elizabeth Dollman

What is your major/minors? **Majors: English and Spanish Minors: Secondary Education and Women and Gender Studies**

What are your plans after graduation? **I planto teach and travel (hopefully I'll be able to do both at once.)**

What was your favorite English class/professor? **English 101 with Mr. Grier. His encouragement lead me to switch to a major in English and I thank him so much for this.**

Where are you from? **Beachwood, NJ**

What are you involved with at Wilkes? **Education Club President and Spanish Club Vice President**

What do you like to do in your free time? **Free time? I'm not familiar with this phrase... but I'll shake my groove thang every chance I get.**

What is your favorite memory you've had at Wilkes? **I will never forget the great times I've had with my best friends. The adventures that we had while getting to know each other and the fun times we've had in 1290 will always be my favorite memories from Wilkes.**

What is the one thing you learned while at Wilkes that has touched and impacted your life the most? **Stop doubting yourself! Go out there and DO IT!**

Melissa Thorne

What is your major/minor? **English**

What are your plans after graduation? **Find a job somewhere**

What was your favorite English class/professor? **I don't have a favorite class/ Dr. Stanley**

Where are you from? **I'm originally from Queens, New York**

What are you involved with at Wilkes? **Manuscript and History Club**

What do you like to do in your free time? **Watch TV**

What is your favorite memory you've had at Wilkes? **Hanging out with friends**

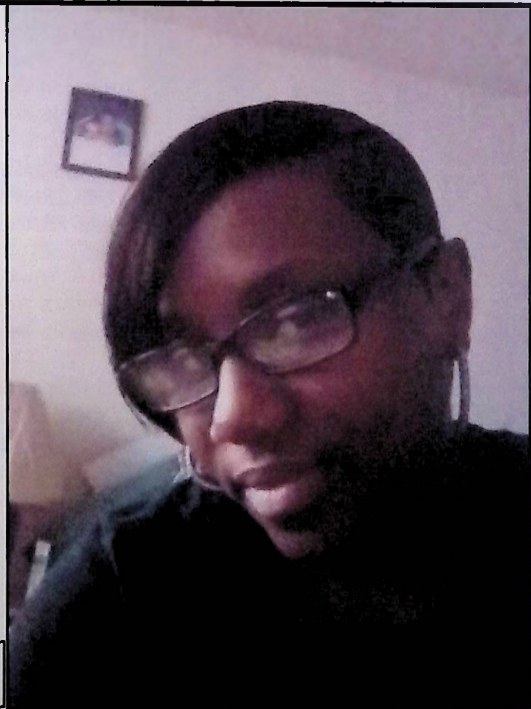


Photo Courtesy of Melissa Thorne

Continued on page 12

"Senior Spotlights," Continued from page 10

The Inkwell Quarterly staff wishes to congratulate all of our soon-to-be graduates in the program and wish them the best of luck in their future endeavors. Thank you for all of your contributions to who we are and what we do.

Commencement is scheduled for Saturday, May 17, 2014, at 3pm in the Marts Center.

A Trip to The Morgan Library and Museum By Kendra Kuhar

At the beginning of January, Dr. Hamill's senior seminar, "Technology of the Book", traveled to The Morgan Library and Museum in New York City. After donating his father's library collection to the public in 1924, J.P. Morgan, Jr. began the journey of purchasing additional rare books, manuscripts, drawings and other ancient artifacts composing the attraction. The rare holdings relevant to Dr. Hamill's class are an early manuscript (MS) of the of The Canterbury Tale (Mg), and a manuscript of Chaucer's Troilus and Criseyde. Furthermore, the library contains a number of prominent manuscripts of works by Chaucer's contemporaries, as well as The First Folio of Shakespeare and a number of Shakespeare quartos.



Photo Courtesy of Kendra Kuhar

The museum and library maintain the appeal of the museum to the public in contemporary society by holding weekend programs, special exhibits, and sponsored activities. Such events presented by The Morgan help to essentially liven the collection and bring a diverse audience to visit. In addition to the manuscript viewing and the normal collection of the museum, Dr. Hamill's students were also subject to a special exhibit pertaining to the life work of writer Edgar Allen Poe.



Photo Courtesy of Kendra Kuhar

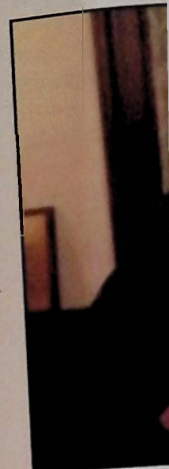
Pictured are **Catelyn Sophio, Ellen Riley, and Dr. John McQuillen**, examining Caxton's 2nd Edition of the Canterbury Tales (c.1483); **Gabby Zawacki, Kendra Kuhar, and Miranda Baur** examine the Pierpont Morgan Library MS M.249 (a mid-15th century MS of the Canterbury Tales, the last leaf of which also contains an additional fragment of the Pardoner's Tale).

Photo Courtesy of Dr. Thomas Hamill



English By Patrick

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Dr. Mischell Daniels read February 20 Photo Court

Curt Smith

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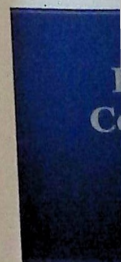
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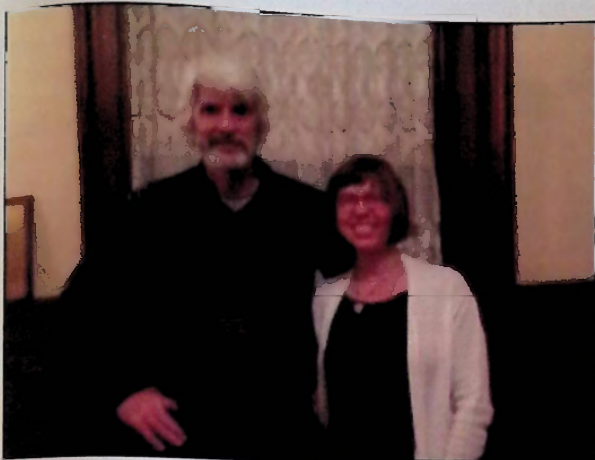
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English Department Presents: Spring Writers Series

By Patrick Klus

This year, the Spring Writers Series, sponsored by the Allan Hamilton Dickson Fund, will feature three writers. All of the writers will present their work on their respective dates at 7 p.m. in the Kirby Salon.



Dr. Mischelle Anthony with Professor Jim Daniels. Daniels read to a full house during his visit to Wilkes on February 20. Photo Courtesy of Dr. Farrell

Jim Daniels: Thursday, February 20th

Jim Daniels has been a creative writing professor at Carnegie Mellon University since 1981. Daniels' writing and research focuses around poetry, fiction and screenwriting. The most recent works that Daniels has had published are *Having a Little Talk with Capital P Poetry*, and *All of the Above*, collections of poetry, and a short fiction, *Trigger Man*.

Daniels has been awarded: the Brittingham Prize for Poetry, two fellowships from the National Endowment for the Arts and two fellowships from the Pennsylvania Council on the Arts. Daniels' has also had his poetry appear in the Pushcart Prize and Best American Poetry anthologies.

<http://www.cmu.edu/hss/english/people/faculty/bios/jim-daniels.html>

Curt Smith: Wednesday, March 26th

Curt Smith is the author of three novels: *An Unadorned Life*, *Sound and Noise*, and *Truth or Something Like It*. Smith has also released two flash fiction collections, *Placing Ourselves Among the Living* and *In the Jukebox Light*, as well as two story collections, *The Species Crown* and *Bad Monkey*. Smith's latest book, *Witness*, is a collection of essays.

Smith's work has appeared in over seventy literary journals and has been named to the *Best American Short Stories Distinguished Stories List*, *The Best American Mystery Stories Distinguished Stories List*, and the *Notable Writing list of The Best American Spiritual Writing*.

<http://www.curtisjsmith.com/about.html>

Josh Weil: Thursday, April 24th

Josh Weil is the author of the novel, *The Great Glass Sea*, which will be released in July 2014, and the novella collection *The New Valley*, which was published in 2009. Weil has had other fiction appear in *Granta*, *Esquire*, *Agni* and *One Story*. Weil has also written nonfiction for *The New York Times*, *The Sun*, *Oxford American* and *Poets & Writers*.

Accolades for *The New Valley* include a *New York Times* Editor's Choice, the Sue Kaufman Prize for First Fiction from The American Academy of Arts and Letters, the New Writers Award from the GLCA and a "5 under 35" Award from the National Book Foundation. Weil has also received fellowships from the Fulbright Foundation, the MacDowell Colony, and the Bread Loaf and Sewanee Writers' Conferences.

<http://www.joshweil.com/www.joshweil.com/Biography.html>

All of the writers will appear at 7 p.m. in the Kirby Salon. Light refreshments will be served.

Have information to share or an idea relating to English Studies?
Contact Editor-in-Chief Kendra Kuhar (Kendra.kuhar@wilkes.edu)
with details, or consider joining our staff.

Kuhar's Corner

By Dr. Larry Kuhar



Photo Courtesy of Desiree Wren

"We Think; therefore, We Write: The Artistry of Writing and Rubber Cement"
 Do you consider yourself an "artist" when you write? Are you an "artist" when you're writing an essay on Thomas Pynchon's *Gravity's Rainbow* or a short story in a creative writing class based on an experience during a flood? Do you see yourself as an artist when you write an abstract of a scholarly article on "history" in Toni Morrison's *Beloved* and Quentin Tarantino's *Inglorious Basterds*? How about when you write an abstract of an article from a biology journal on patterns of behavior displayed by squirrels hiding acorns? A screenplay or a poem? Answers to these questions tell us *who we are* as writers in our English program, why we are asked to write in so many different voices, and why it matters to see each writing act as a single scene or performance in a larger play or script that is *under construction*, so to speak. What does it mean to see ourselves as "an artist" when we write in the English program? To begin toward a response, let's first consider the ideas of an important literary critic and scholar and then let's consider the ideas of my fifth grade teach, Sister Mathias.

In American author and critic John Barth's 1967 groundbreaking essay "The Literature of Exhaustion," Barth points out that much literature and art is doing away with "the most traditional notion of the artist" (65). Though written nearly 50 years ago, Barth's essay focuses us on an important concept that we need to consider when we see ourselves as writers and artists. It's an idea that helps us understand how we go forward with our hopes (indeed, our need) to write as part of our lives as well as part of our careers.

What does Barth mean by, "the most traditional notion of an artist"? Barth is referring to something we know about as writers. It's about control, control of ideas, control of outcomes. We negotiate the concept – consciously or not – every time we put our fingers on a keyboard or press a pen to paper. It matters. It may matter more than anything for writers. (OK, a little strong . . . Let's agree that it's important, very important.)

Barth's idea about our authorial awareness of what we do when we write is something, as I said, we know about. It does not need to be taught. It's an idea that critiques our efforts to control and to understand the features of an essay we are writing, the sound of a line in a poem we're composing, and even the order of summarized ideas in an abstract we're revising. Simply put, Barth's concept focuses on the fact that, 'We think; therefore, we write.'

Barth's concept is important for us, I think, because it gets us to consider *what we should be thinking about when we're writing*, when we're thinking of ourselves as writers, as artists. And it gets us to consider, maybe, *what we should not be thinking about* (or thinking about a little less) when we're writing.

But let's get real. Can we really be thinking about ourselves as "artists" when we're writing? Our awareness of ourselves as "an artist" is, with apologies, a kind of dream world. It's a dream world because it suggests that we have time and energy to think of our work as "art" when, in reality, we have three papers due over the next five days, two midterms, and other important demands that limit the time available for a contemplation of art and artistry. "Get it done," seems more apt.

So, are we *artists making art* when we write a paper in Introduction to Digital Humanities? Are we making art when we write an essay, a story, or an abstract? Does it have to be one or the other: artist or not / art or not? Where's the "middle ground" that seems to be excluded from the question? Why must it be one or the other? We can't give up on our artistic hopes. Let's not give them up. We won't give up. We can't give up. We won't give up. We can't give up. OK, you get it: Feeling militant and affirmed. We are artists. We make art.

But is that all we can hope for: the ability to confirm that we're artists when we write, when we think about why it matters that we write? I hear the whispers about an ever-elusive Ivory Tower hidden inside the sealed-off dumbwaiter in Kirby Hall.

Back to Barth. Barth identifies the "traditional notion of an artist" as "the Aristotelian conscious agent who achieves with technique and cunning the artist effect; in other words, one endowed with uncommon talent, who has moreover developed and disciplined that endowment into virtuosity" (65). And, let's not forget, he's saying that literature and art are *doing away with this concept*. But should we?

Interesting stuff for us to consider as undergraduate writers in an English program. It's interesting because we're trying to understand *why it matters that we see ourselves as artists* even as the ground rules change for what it means to make art. We're trying to grow our understanding of how we write and how we understand the importance of every piece of writing we work on.

Do we see ourselves achieving "the artist effect" by using our "technique and cunning"? Or exhaustively trying to meet a deadline to get 4-6 pages typed on nationalism in Jhumpa Lahiri's "When Mr. Pirzada Came to Dinner"? Do we see ourselves as "endowed with uncommon talent" when we're crafting a critique of a Digital Humanities project to the point that we arrive "into virtuosity"? Hmm . . .

Well, you should – even if you're not rowing entirely with Barth. You should see yourselves as "endowed with uncommon talent" even as you're aware that you're not controlling every intellectual and critical outcome of the work you write. Consider it a burden lifted.

You should possess an awareness that affirms that the outcome of every writing represents one step toward finding

Continued on page 22

Hamill's

By Dr. Tho

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Hamill's Hunches

By Dr. Thomas A. Hamill

As may have been evident from my last "appearance(s)" in *IQ*, I, like most of you, have long been living in a post-lapsarian world.

I'm not referring, as you probably suspect, to my begrudging willingness to now embrace and employ the alphabetized form of the this wonderful publication's title, although the subtle and surprising creep of such linguistic progressions, like those, as Ben Yagoda has recently noted in (wait for it) the *CHE*, of the increasingly pervasive use of "the plural form of nouns in nonhead elements of compounds," are, well...relevant (and fine) I'm sure. (I've always been a Met fan, a Ranger fan, a Jet fan, and, obligatorily, a Knick fan, although I have, in recent years, found myself devolving into pluralization while muttering, to whomever will listen, about being a "Mets fan," even if only unconsciously. And I'm now, obviously, forever committed to and saved by my belief in Mets blue.)

And, no, I'm not referring to the even more obvious horrors of my last (unspoken?) "shaming" in last Fall's *IQ*: the "changed man" appearing through the Photo Booth-ed iSight lens, or the change-less hollow of the silent (had-already-spoken) Swear Jar, voiceless there and haunting under the looming double shadow of Plato and my own lost self. These were good guesses (great job!), but I'm afraid they only add up to most of my first 228 words.

No. The proofs for my (and, for the most part, our) lapsed identities are legible across the usual cultural signifiers, the markers that at once signal fall and promise grace. While I have time and space (to borrow one of my favorite lines from Chaucer), and for the purposes of both, I'll focus on only two such moments: a diptych, as it were (for those ENG 397.13F students reading this, and with a nod to Dr. Stanley's recent—and brilliant—work).

It all "started" with a kind of paradigm shift at home, a transition from a fairly steady and wonderfully predictable daily dose of two or three episodes of the wonderful *Curious George* (via PBS via YouTube) to a sudden (and somewhat unrelenting) interest in *The Berenstain Bears* (brought to us at the same Bat times and by way of the same Bat channels). Having obvious issues (remember: I am clearly post-lapsarian), I struggled with the change, primarily due to my love of the 11-minute-and-6-second magic that is every *George* episode I've ever watched. (More on those in forthcoming Hunches, I'm sure.) Trying, sadly, one morning to wrap my head around some of the show's basic principles, principles I should have already understood from the books, btw, I found myself on Wikipedia trying to understand in particular the logic behind Brother and Sister's names (Brother and Sister). Were Stan and Jan Berenstain Quakers, I ignorantly wondered?

Wikipedia (as usual) had a lot to say, even if not about my initial "research question." Most problematic for me were the comments about the show's reception, specifically the summative idea, stated in even harsher terms by individual critics, that the show was "saccharine and formulaic." At first, I was deeply concerned about where we were headed and, by extension, about Grace's development. I mean, *George* was in no way saccharine and formulaic; on the grounds of the show's music/scoring and the character of Chef Pisghetti alone we were safe. What would happen if we lost those incisive narrative structures to mere sugary ones? I'm ashamed to admit I tried to deflect things back to *Curious George* for a while, even as I began to realize (as Gracie had long understood) that *Bear Country* was a pretty cool place.

This fact is perhaps no more apparent than in the show's theme song, which I discovered somewhat belatedly. Written and performed by Leann Womack (according to pbskinds.org), the song is, as anyone who's spoken to me this semester knows, perfect. (FYI, Wikipedia credits Stan Meissner for penning the lyrics.) For those who've not yet heard, here's the opening verse:

*Somewhere deep in Bear Country
Live the Berenstain Bear Family
They're kinda furry around the torso
Their a lot like people only more so*

Right. *Their a lot like people only more so*. The allegories of hope available in this line are perhaps too rich and too numerous to mention here, and the ironized and self-refractive critique of the anthropomorphized sense of superiority presumed by the first half of the (wonderfully) incomplete comparative structure is almost too much to handle. Wow....

And, as if this were not enough, the second chorus lays everything else bare:

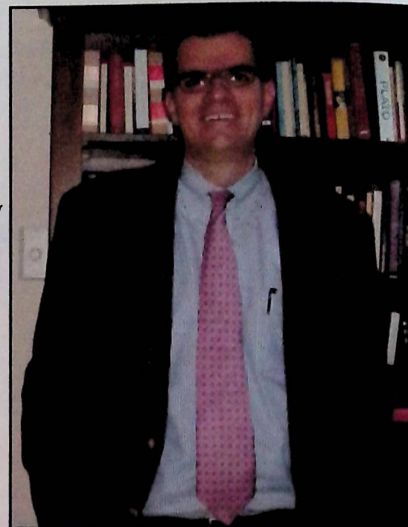


Photo Courtesy of Jon Kadjeski

Continued on page 16

"Hunches" Continued from page 15

The bear fact is that
They can be sweet as honey
Sometimes you'll find
They might be just plain funny

No doubt aware of the Bears' "Reception," and the "Criticism" thereto appertaining, Womack (or Meissner) seemingly winks a knowing wink at those who decry the sugary tones of the show's packaged forms, even affirming their absolutes in the fact of it all. But paired within the modifier-noun pun, any such fact, is more obviously, in Womack's delivery, what I envision as an extended middle-finger #%^*^ you! at those same critics, the unknowing frauds who in their pathological foolishness and pageantries of self just don't get it, just don't understand the basics (and the established myths) of bears and honey: of course they veer toward the "saccharine" honey; they're bears (and sometimes--hello!--they might just be plain funny)! Indeed the song, like the show, exposes all who fail to see the instructive directional trajectories of empathy at work in the Berenstain Bears' most basic and necessarily human and anthropomorphic logics: *They're a lot like people only more so.*

Like all great literature, in other words, the show and the song have things to tell us about ourselves and about the worlds around us. If we listen.

Which brings me to the second post-lapsarian proof, which, as is now plainly clear, can be explained via Milton and more PBS children's programming. Equally apparent, is the bear fact that such exegeses will have to wait until the next *IQ* issue. So.... Well.... To be continued....

The Academic Angst over *Dead Poets Society*

By Dr. Marcia Farrell

On February 19, 2014, *The Atlantic* published an article by **Dr. Kevin Dettmar**, Professor of English and Chair at Pomona College, that explains Dettmar's hatred of **Peter Weir's** 1989 cult classic, *Dead Poets Society*. Yes, Dettmar uses the term hate, as in "I've never hated a film quite the way I hate *Dead Poets Society*" (Dettmar). I met Dettmar years ago when I was a graduate student book review editor for the *James Joyce Quarterly* (Dettmar's a fantastic Joycean), and because I do use *Dead Poets Society* as a core text in my English 120 classes, I was curious about what he had to say. That, and I will admit that when I was in grade school and watched the film for the first time (no, I'm not telling you my age!), I did fall in love with it, with the veneration of literature, and even with the charismatic role of the English teacher. Much later, though, I began to question the film's many problematic readings and misreadings of central and popular texts.

Once a staple touchstone for budding English majors, the film tells the tale of a group of high school seniors at an exclusive all-boy boarding school in New England who encounter a revolutionary English teacher, Mr. Keating played by **Robin Williams**, who introduces them to the beauty of literature, with a heavy focus on the American Romantics and Shakespeare. Keating was based on a man who used to be a professor at the University of Connecticut, whom, **Dr. Stanley** tells me, was quite a character. As Keating encourages his students to be "free thinkers," they set about to test the carefully laid boundaries of their lives, resulting in a major tragedy when one student makes an irreversible decision because his father attempts to block him from pursuing his dreams. The film ends with the remaining boys still loyal to Mr. Keating defying the headmaster as they literally stand up to honor him as he collects his belongings and leaves.

Dettmar's article, "*Dead Poets Society* Is a Terrible Defense of the Humanities," takes issue with the multiple misreading, misinterpretations, and misrepresentations within the film, claiming, "This style of working with poetry—what's sometimes termed poetry 'appreciation,' as distinct from poetry criticism—is the m.o. of the Dead Poets Society, Welton's bookish version of Yale's Skull and Bones. Mr. Keating explains the purpose of the group to his inner circle of students in a conspiratorial whisper" (Dettmar). Dettmar then goes on to quote iconic lines from the film in which Keating references **Henry David Thoreau's** *Walden* and tells the boys that the Dead Poets let poetry "drip from our tongues like honey" (Weir). Dettmar goes on to assert that the blindly, uncritical appreciation of literature hailed in the film has contributed to the current claims about the crisis of the humanities we are currently facing. He asserts:

Continued on page 17

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"Dead Poets," continued from page 16

The most alarming version—one, I'm arguing, that has been propagated by *Dead Poets Society*—is what I've taken to calling "sentimental humanities": humanities content stripped of all humanities methodology and rigor. This is a feel-good humanities—the humanities of uplift. The film is of no help as we try to find our way out of our current standoff—and to the degree that it unconsciously stands in for humanities pedagogy and scholarship, it does real damage. (Dettmar)

What Dettmar fears, then, is that this uncritical and pedagogically problematic aspect of the film provides evidence of that which allows for the denigration of the humanities by those outside of it. Referencing the current focus on STEM disciplines and the general public's occasional cracks at the expense of those of us in the Humanities (that usually revolve around our inability to be employable—funny. I've NEVER been without a job since college, and all three of my degrees are in English literature. I'll add for clarity that I have an excellent credit score and, other than a mortgage and car payment, very little debt—how many non-Humanities majors can say that!), Dettmar's concerns are real. He uses the example of Keating's misreading and misdirection to the boys regarding Robert Frost's famous "The Road Not Taken," which if you read the entire poem closely, reveals that Frost's narrator did not, in fact, strike out in individual glory but is somewhat wistfully sad about not having the opportunity to take the other road which was, actually, "worn about the same" (Frost). As Dettmar asserts, true literary study and work within the Humanities is not the fluff and flowery emo-grasping of literature as though it's a Cadbury egg at Easter. Literary study is *hard*, as it makes available our ability to encounter the other (both lower case and upper case)—something that is *central* to the healthy functioning of all professional and social relationships. (Take that, all you nay-sayers!).

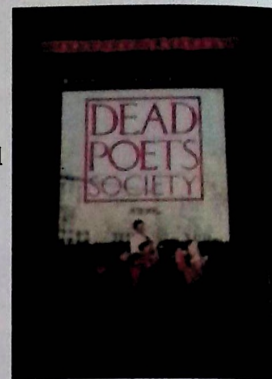
Dettmar even points out new studies in neuroscience that "suggest what English teachers have long known: that the power of literature is the power of alterity, creating the possibility of encountering the other in a form not easily recuperable, not easily assimilable to the self. 'Imaginative sympathy,' we used to call it. To read literature well is to be challenged, and to emerge changed" (Dettmar).

While I embrace Dettmar's frustration with the fandom response to literature that lacks a critical eye, I still can't help feeling a nostalgic comfort in *Dead Poets Society*. Granted, Dettmar saw it when he was in his final year of graduate study, and I first saw it when I was a pre-teen in braces. In spite of the misreadings and fandom, the core message of DPS—that the classroom can be an invigorating place, that literature is powerful as are the words we speak and write—is admirable. As is the spirit of faith in the Humanities (even though, as Dettmar points out, the rationale for defending the Humanities by Weir are skewed). While I understand Dettmar's cautions and frustrations at the lack of true criticism, close reading, and the classroom as a place of active critical engagement rather than a mutual admiration society, *Dead Poets* is a *film*. Can anyone truly portray the difficult work of literary criticism and scholarship in cinema? Doubtful. The type of deep scholarly work we do doesn't translate well for a lay audience (and, really, does the work of any discipline? I mean, yes, they can do a snazzy montage of sleep-deprived scientists in a lab pouring chemicals and lighting burners, but that doesn't show the real thinking that goes on). I am reminded of the adaptation of **A. S. Byatt's** *Possession* with **Gwyneth Paltrow** and **Aaron Eckhart** from a few years ago where the characters read through the correspondence of the characters they study and only ever look for additional primary sources rather than consult any secondary source material, which is so very, very sad because Byatt's book is much more accurate in terms of the work that we do.

I cannot say that *Dead Poets Society* is entirely without value or is necessarily as dangerous as Dettmar asserts. I teach *DPS* in English 120 specifically as a way to talk about the dangers of misreading and half-reading because we read nearly all of the poems and essays and at least one of the plays mentioned in it. That way, together, the students and I have a way to delve a bit more deeply into the literature than the fanboy fantasies played out within the confines of Weir's tale. Furthermore, we can talk about whether or not the characters in the film do actually follow the tenets of Transcendental philosophy that are lauded in Keating's classroom. (For the record, only two or three of them seem to—to an extent, and students even cite Keating's own failures in carrying out the ethics he lauds.) Also, *DPS* remains a foundational cinematic text that predates and was highly influential in the success of many other similar films about the life-changing experience in the literature classroom (*Dangerous Minds*, *Finding Forrester*, *Freedom Writers*, *Wonder Boys*, and *Never Been Kissed*).

While I do caution people from thinking that what we do as literary scholars and students is fawn over our books, all moon-eyed and gooey about the turn of a phrase by Tennyson or Rushdie, I think part of our job is to engage with the stereotypes that plague us, to push back against the artificial binarism of STEM vs. the Humanities because no one can exist in our world without a healthy does of both. While our world does deal with the less quantifiable, the less seemingly clearly defined realities of our friends in the sciences, we aren't less rich or important simply because we are less... categorically defined.

So, for me, I embrace *DPS* and all of my nostalgic baggage, not because I don't see the problem of a bunch of upper-middle-class white boys chanting the highly problematic poem "Congo" around a cave in the middle of the night, but because I do. Rather than run from such discomfort, though, I'd rather walk through the middle of that fire, do battle on the front lines and show, over and over again, just how rich, how difficult, how truly complicated our work is, and as such, I'm keeping *DPS* in all its problematic glory, on my syllabus.



English 222 Review Digital Humanities Projects

Compiled by ENG 222 Students

By Victoria Rendina

For my Digital Humanities essay, I used the digital humanities project "Vincent van Gogh: The Letters" to discuss the accessibility digital humanities projects create for their audience. Prior to the establishment of the archive, personal letters, notes, and sketches were only studied and understood by Van Gogh scholars; his famous paintings were only observed in museums. Through non-digital text and art becoming accessible through digitalization on a global basis in order to expand knowledge on Van Gogh's life, "Vincent van Gogh: The Letters" opens itself for both scholars and art enthusiasts into the digital humanities field in a manner as beautiful as *The Starry Night*.

By Zachary Jones

Natural disasters often quickly become embedded in a nation's culture, resulting in countless stories, video, and other media. In the southern U.S, these disasters are usually hurricanes such as Katrina, which struck New Orleans in 2005. For New Zealand, they are earthquakes. The Canterbury Earthquake Images, Stories and Media Integrated Collection (or CEISMIC Program, for short), created by UC's Digital Humanities team, aims to archive the various pictures, videos, and research that New Zealand's earthquakes have generated. The CEISMIC Program's QuakeStories website provides a space for survivors to publish their stories for others to read, while its QuakeStudies site serves as a freely accessible database of the scientific research being done on earthquakes in New Zealand. With its open and collaborative model, UC CEISMIC was voted Best DH Project for Public Audiences in 2012 by the Digital Humanities Awards.

By Jacob Mensinger

The project I researched is called London Lives, an archive of manuscripts, articles, and information from London circa 1690 to 1800. This translation of the human experience to a technological format nearly defines the Digital Humanities, and gives the modern scholar, researcher, and reader access to a litany of information from English history. The ability to access the adapted information secondhand through distant reading affects one of the central tenants of the Digital Humanities field, and illustrates how technology has affected academic practice.

By Veronica Zimmerman

The Digital Humanities project, VisualEyes, allows users to take a topic of interest and visualize it by using multimedia such as images, audio clips, and maps. By combining different media to represent a single thought, an entirely new story is born. While creating a visualization from this software, the users are deeply connected to the digital world as well as the literature or historical event they are researching. VisualEyes can therefore be classified as a Digital Humanities project, rather than just a software, because both human experience and the digital world are represented.



The Winter 2013/2014 sky became an all-too-common sight for most people with the advent of multiple snow storms.

By Kendra Kuhar

The Newton Project is a website devoted to digitalizing Sir Isaac Newton's life work. Striving for the publishing of the four million words written by Newton, the project glorifies his scientific, mathematical, alchemical and religious texts. Releasing such work by Newton to the public raises the importance of digital humanities in contemporary society because it allows a wide range of access to an authentic source of information for anyone interested in Newton's Theological Papers. Founders of the Newton Project envision a goal of publishing a complete archive of his work, as well as informing readers of Newton's history behind the papers and controversies surrounding their topics.

By Sarah Simonovich

The First World War Digital Poetry Archive is a project which illustrates how the introduction and increasing credibility of the digital humanities is changing the way in which society views and learns

about history. The archive holds over seven thousand items of text, images, audio, and video. Among the media are collections of primary material from major WWI poets;

Continued on page 22

Review of *Seussical: Horton, Jojo, and Thinking "Thinks"*

By Patrick Klus

Seussical integrates many of the stories of **Dr. Seuss** into a living world for the audience. The Cat is often directly engaging the audience and even makes sure the musical itself has twists and turns, but always gets to where it needs to go. This style keeps the audience involved and even wondering what will happen next at the will of The Cat in the Hat.

The musical is outlined by the role of The Cat who acts as a guide for the audience. The musical then moves into the story of Horton the elephant who hears the Whos living on a speck of dust. When Horton finds the dust, he vows to protect the Whos, who are in constant danger because of how small they are. While all of the other characters think Horton is crazy, Gertrude McFuzz begins to fall in love with him. On the speck of dust, the Mayor and his wife warn their child, Jojo, about the dangers of thinking "thinks," and try to determine how to discipline their child.

The first lines of *Seussical* share the rhyming that is so familiar within all of the Dr. Seuss tales and immediately form a bond between the music and the memories. When the curtains are pulled back and the stage is revealed, the world of Dr. Seuss comes alive with props that emulate the illustrations of the stories. The music only added to this world with hints of all different types of music from rock to jazz, and the vocalists on stage and the pit orchestra transitioned smoothly between these styles. The cast immerses itself in this world and brings each character to life. Not a single cast member was on stage merely to fill a spot; they all had a role to play and helped the story move fluidly. The Wilkes University Theatre Presentation of *Seussical* was presented November 8-10 and 15-17.

Review of *Austenland: Hope in a Frothy Concoction*

By Tara Giarrantano



Photo Courtesy of Tara Giarrantano

The film *Austenland* follows an Austen fanatic conveniently named Jane (played by **Keri Russell**) who blows her life savings on a trip to a resort inspired by her favorite writer. *Austenland*'s grounds are up to par with Pemberly's, and a happy ending (complete with a charming gentleman) is prepackaged for each guest.

However, complete immersion in the Regency period is not without faults: the negative aspects of the era's materialism and social rigidity are also present in the vacation spot's luxurious re-rendering of the past. The chemistry between Mr. Nobly and Jane is horribly predictable, a true blue reincarnation of the Elizabeth and Darcy dynamic.

Fearing she is confusing the resort's theatrics with reality, Jane quickly suppresses her affinity for *Austenland*'s "resident Mr. Darcy" and instead sets her sights on a man whom she believes to be a wholly realistic suitor. Naturally, this moment of clarity comes after she dons an opulent frock.

But in an unexpected twist, Jane's rationally chosen Mr. Right falls short, a realistic reminder that no happy ending is guaranteed. Broke and disheartened, Jane declares that she is "over it, England!" and returns to the States; but this frothy concoction of ball gowns and sunny days still manages to deliver a hopeful message.

As soon as Jane embraces her reality her real-life Mr. Darcy finds her. An Austenian conclusion, indeed!

What We Talk About When We Talk About Hockey

By Matt Kogoy

The rhetoric of hockey can apply to the universal principles of life. My goal is to shed some light on how hockey both informs and conveys meaning that stretches beyond the rink. Now, before I risk slashing any form of critical thought by comparing the bigger concepts of life to the game of hockey, let me break away from the traditional views of hockey that net it as a layperson's sport and pick apart the important aspects of fair play and teamwork.

When we talk about hockey, we begin to discover that hockey is an extremely structured game. Consequently, our idea of hockey and its savagery changes to fit a certain code of conduct. A player's conduct in the game can have an enormous impact on the success or failure of the team. Much like life, consequences exist in hockey that can boost or cripple your efforts to earn the "W". Penalties exist in hockey, like life, to create not only a sense of safety but also a sense of fair play. Each player is responsible for his actions, and those actions gauge the respect and reputation the player receives from around the league. You gain respect from other players, but your reputation on your team supersedes any auxiliary criticisms. This notion can serve as a foundation for relationships in everyday life; when you stand by your teammates, like you stand by your friends, for example, you create opportunities for both you and them to succeed.

This shared success is also the reason why, when we talk about hockey, we talk about teamwork. Teamwork is essential if you wish to win a hockey game. Without it, you're an island, and let's not forget that no man is an island. In fact, every player is a synecdoche of the much bigger picture that composes a hockey club. The club shares a common purpose, and this shared experience informs how well they can achieve success. Without the effort of everyone, the team would suffer, much like society would suffer (even in More's *Utopia*). They say "there's no 'I' in team," and while this platitude can be taken from its most basic level, a much more profound concept is at work here. I would argue that "I's" and "egos" do exist on a team, but it's tearing those egos apart and piecing each together that creates the superego of a successful team (think Team Canada in this year's Olympics).

When we talk about hockey, we talk about the fights, the gorgeous goals, the super saves, and the star athletes. But we rarely touch on how life can be viewed through the lens of a hockey game. I'm not saying that hockey *should* be viewed through this perspective, but it *could* be. And that possibility paves the way for future discussions that illustrate the "life is like a box of chocolates" metaphor—where we construct our experiences via our prior knowledge and then connect them to broader concepts. Hockey allows a certain metacognition to come into play because it provides a familiar (and fun) launching point from which to analyze and understand how humans interact and think with one another (even if that interaction means hip-checking someone into the opponents bench; which is awesome). Who knows, maybe this kind of discussion could fit into an academic agenda and teach us a little more about ourselves.

Contemporary Writers Update

- Valentine's Day marked the 25th anniversary of the **Ayatollah Khomeini's** sentencing of writer **Salman Rushdie** to death in 1989. Rushdie's nonfictional memoir, *Joseph Anton* (2013), relates his experiences as he and his family lived through the threat of murder.
- The 2013 Pen America Literary Awards recipients include **Katherine Boo** (journalist), **Robert Hass** (former Nobel Laureate), **Larry Kramer** (playwright), **Monika Bauerlein** and **Clara Jeffrey** (co-editors of *Mother Jones*), **Frank Deford** (sportswriter and NPR correspondent), and **Sergio De La Pava** (debut novelist). De La Pava won the PEN/Robert W. Bingham Prize for his novel *A Naked Singularity*.
- Cuban detective novelists **Leonardo Padura** is currently on tour in the U.S. His novel, *The Man Who Loved Dogs*, was recently translated into English.
- **J. K. Rowling's** second novel to be released under the pseudonym Robert Galbraith, *The Silkworm*, will be released on June 24, 2014.
- **Deborah Harkness's** final novel in the *All Souls Trilogy—The Book of Life*—will be released on July 15, 2014. Harkness's website (<http://deborahharkness.com/>) contains a wealth of additional information about the first two novels of the series—*A Discovery of Witches* and *Shadow of Night*—including reading guides, Facts about the 1590s, music, various downloads, description of character Matthew Clairmont's wine cellar, and links to the Bodeian Library.
- As of February 22, the *New York Times* Best-sellers list included *Private L.A.* by **James Patterson** and **Mark Sullivan**, *The Monuments Men* by **Robert M. Edsel** with **Bret Witter**, *Duty* by **Robert M. Gates**, *The Fault in Our Stars* by **John Green**, and the *Divergent* series by **Veronica Roth**.
- *The Washington Post* lists the top books of 2013 as, in no particular order: *Book of Ages: The Life and Opinions of Jane Franklin* by **Jill Lepore**, *DRINK: The Intimate Relationship Between Women and Alcohol* by **Anne Dowsett Johnston**, *Going Clear: Scientology, Hollywood, and the Prison of Belief* by **Lawrence Wright**, *The Guns at the Last Light: The War in Western Europe, 1944–1945* by **Rick Atkinson**, *Thank You for Your Service* by **David Finkel**, *A Constellation of Vital Phenomena* by **Anthony Marra**, *The Good Lord Bird* by **James McBride**, *How the Light Gets In* by **Louise Penny**, *The Son*, by **Philipp Meyer**, and *The Woman Upstairs* by **Claire Messud**.

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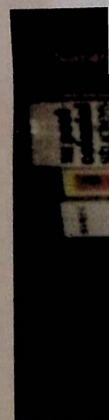
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Reforming Grad School Expectations: A Theoretical Position

By David Cook

I find it difficult to claim the agency required to write from a position of authority on the subject of 'graduate school advice,' as I find it remarkably difficult to imagine that I have any suggestions which would be of any benefit, and not just common logic or incredibly obvious. Instead of advice, therefore, I think the best I can do is to discuss some of the differences between undergraduate and graduate education, and how I dealt with those discrepancies, as to talk beyond personal agency is to talk beyond one's means.

The first, and perhaps, most significant difference between undergrad and grad-school is the importance of critical theory. Of course, this probably reads like the common logic I am trying to avoid, but it isn't, at least insofar as the level of theory expected of the graduate student is humbling. When I left Wilkes, I felt like I had a better comprehension of theory than most, and that I had actually read a sufficient level of theoretical texts as to be well prepared for the next educational chapter. The truth is, I was sadly mistaken, at least on the level of read texts. In my first semester I was introduced to more theory than I had been in my four years as an undergrad. I was introduced to the insanity of neo-Marxist critics like Althusser, the cultural criticism of Adorno, and the powerful structural analysis of Barthes, three critics I whose names I had never even heard of before my first semester at Carnegie Mellon.

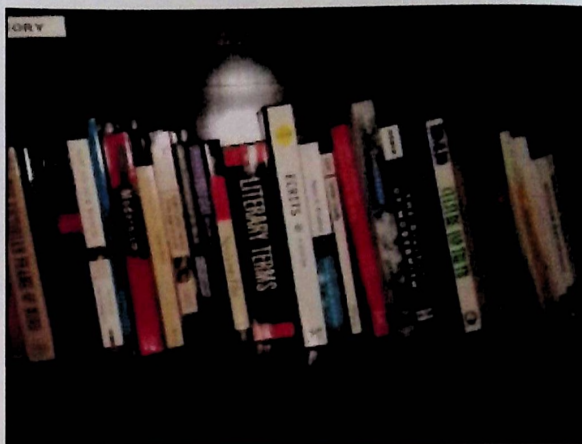
Of course, I understand how this happens; at the undergrad level the objective is to cast the largest net possible so that the student can find the Stanley Fish they like and fillet it in their own time—to teach the deep theory could be very off-putting. This does have its downside, though. If more theory was taught in the undergrad program, the students who go through that program would be even better prepared for graduate programs. It really is a shame that professors, who experienced this same theoretical indoctrination as I have, are not bombarding students with more of it.

Then again, it's hard enough to get students to read the assigned authors on a weekly basis, which brings me to my second point; you are expected to read everything critically and intently, and more than that, you are expected to do it in a lot less time than you get at the undergrad level. In an undergraduate class you traditionally can spend two weeks on one novel, if not longer. At the graduate level, at least in my experience, you tend to spend a week, if not less, on a novel, which is generally read in addition to a host of critical texts. Thus, you are expected, and rightfully so, to grasp the content of the theory and the literature in significantly less time, all while reading a hell of a lot more during the week.

How much more you ask? Well, I tend to spend a few hours a night reading every single day. This is something I never could have imagined as an undergraduate, where in general, 30 minutes could take care of my reading for the next class.

The reason for all of this theory and reading? Well, that is a question of the overall purpose of the undergraduate and graduate education. At the undergraduate level the purpose is to create a general education, to give students literary experiences that they can carry with them as they enter into graduate school or the professional world. You read a little bit of everything so that you have experience across the broad, so that hopefully there will never be a style of literature that you are not at least familiar with it. At the graduate level, the purpose is to train students to produce criticism. Theory is taught as a tool. It's assumed you'll comprehend it. Literature is read, usually, to provide opportunities for the examination of theory or because the professor is working through these texts him or herself in conjunction with some book project.

And I wouldn't have it any other way. Graduate school provides a humbling but meaningful experience for anyone who thinks they can make a difference in the field. If you don't think you can make a difference, if you are unsure of the originality of your ideas, then graduate school isn't for you. But, if you think you have something new to say, there is no better place to foster your ideas and learn new methods for their examination.



Dave Cook is a May 2011 graduate of Wilkes who served as the Editor-in-Chief of *The Inkwell Quarterly* during his senior year. He is currently in the Literary Criticism and Theory Masters program at Carnegie Mellon.

MathCounts

By Stephen Seibert

The annual **MathCounts** state qualifying tournament was held Saturday, February 8 at Wyoming Valley West Middle School. MathCounts is a math based competition for students in grades 4 through 6. The competition consists of an individual speed round of thirty questions. The next round is also individual-based, containing eight "target" questions designed to be more difficult than the questions in the speed round. The final round of written testing was team-based consisting of four to five students from the participating schools. After the tests were graded the top ten individual participants were announced and placed in a one-on-one tournament style competition until one winner was declared.

The team winner was Abington Heights, who earned a spot in the state tournament. The individual winner was Bobby Austin from Wyoming Seminary, followed by Matthew Bolan from Wyoming Valley West and Ethan Tost from Wyoming Seminary, all of whom will be competing in the state tournament.

MathCounts is a longstanding competition designed to get students interested in mathematics and to give recognition to those who excel in the subject. The event gives students a chance to feel the thrill of competition without the cultural obsession surrounding sports, as well as to promote something that will help students succeed in academics and in life.

2013 Nobel Prize in Literature

By Charlie Hanford

The 2013 Nobel Prize in Literature was awarded to **Alice Munro**. The Swedish Academy chose the 82-year-old Canadian author heralding Munro as a "master of the contemporary short story." Munro's focus on short stories has led to speculation that the short story genre is entering a golden age and gaining traction in the literary community.

Expected to become a farmer when she grew up, Munro instead earned a scholarship to attend the University of Western Ontario. Munro's work began appearing in magazines in the 1950's, and she published her first collection of short stories in 1968. Her most recent work is a collection of short stories published in 2012 entitled *Dear Life: Short Stories*. Munro's stories tend to revolve around small town life in rural Canada, the setting in which the writer grew up.

Due to poor health, Munro has declined to attend the award ceremony in her honor in Stockholm on December 10th. Munro has publically stated to The National Post in Canada, as well as in later interviews, that she is unlikely to continue writing after becoming the thirteenth woman to receive the Nobel Prize in Literature out of the 106 that have been awarded since 1901.

Munro is the first Canadian to receive the Nobel Prize in Literature, continuing a losing streak for American authors since Toni Morrison won the award in 1993.

"DH reviews," Continued from page 18

multimedia artifacts from the Imperial War Museum; and specially designed educational resources for students and educators. Digital humanities projects such as this archive demonstrate how technology has made it possible to provide historical information for the formation of knowledge on a much larger scale prior to digitalization.

By Gabby Zawacki

Digital Himalaya, a digital humanities project run by Yale and the University of Cambridge, focuses on archiving books & manuscripts, film, maps, music, and private collections related to Himalayan culture from ancient to modern day. The project's main concern is to give users free and open access to information about cultural rituals, traditions, and lifestyles concerning villages located throughout the Himalayas. In addition to a focus on cultural analytics, Digital Himalaya gives users information about the digitization process and complications that arise from converting past films, photos, and books into computer files. Digital Himalaya's focus on representations of reality based on cultural traditions in addition to a focus on computation constitutes it as a digital humanities project.

By Troy Carey

I did not necessarily know what to expect when I signed up to take Introduction to Digital Humanities, but after analyzing a Digital Humanities project I had a much better understanding of what the subject entailed. The project I analyzed, Boston Bombing Digital Archive, collects stories, pictures, and information from people that were somehow affected by the Boston Bombing on April 15th, 2013. This online archive requires a new sense of understanding in terms of how we access information. Our culture is moving towards a new way of gaining knowledge, and it is important that we learn about this process.

By Pat Klus

The Reel to Real: Sound at the Pitt Rivers Museum Digital Humanities Project is a digitization project based out of the Pitt Rivers Museum. The Pitt Rivers Museum houses the University of Oxford's collection of anthropological and archaeological artifacts from around the world. The main goal of the *Reel to Real* project is to take all of the audio files that The Pitt Rivers Museum house—wax cylinders, reel to reel tape, cassettes, etc.—and digitize the audio files so that they can be accessed online. Many of the recordings are chants and music of indigenous peoples, but also of expert lectures on the topics that the museum covers.

"Kuhar" continued from page 15

your voice, whether it's your academic voice in an essay, your creative voice in a short story, your professional voice in a search of career, or your personal voice toward a life well lived. You should reflect on that idea that every writing task is a small, often unrecognized, step toward a larger goal that itself is not defined by or identified in the objectives listed in an assignment sheet handed out in a class or posted on D2L.

Now to Sister Mathias, my fifth grade teacher. Sister Mathias was one of the most influential teachers in my life. She was fun, witty, and smart (as well as a fan of the Cincinnati Reds, my favorite baseball team). She was innovative but without the gadgetry of intentional innovation.

Sister Mathias imparted words of wisdom in uncanny ways. Like the day our class was stuck (?), unable to open a bottle of rubber cement. The bottle was passed around to six or seven students, each trying harder and harder to separate the glued-together top from the self-resistant brown glass bottle. It was impossible to open. Even Richard Z., the strongest of 17 in our class, failed to crack the frozen seal. When the bottle finally opened, Sister Mathias shared her words of wisdom: "We opened it together. We couldn't have opened it without everyone's help." And she went on to thank personally each one of us who failed.

Huh? Sister Mathias and John Barth? Rubber cement and artistry? Well, Sister Mathias knew that it's sometimes hard to understand our role, or the role of one event, in a chain of events that lead to a desired outcome. She knew the importance of bringing this idea to our awareness. Barth's ideas suggest how a fundamental shift occurs when we recognize that the idea of "the artist" is changed. Our priorities change. They should. They must. His ideas challenge us to re-conceptualize our understanding of what it means to us as artists when we let go of the responsibility for the larger, master narrative and instead focus on the work at hand: The "assignment" to write and, therefore, to think.

My use of these stories connected to Sister Mathias and John Barth foreground the question of individual agency. In both there is a contemplation of de-centering our concern for the individual act of controlling the outcome in exchange for an awareness of the larger outcome, whether it's making art and opening a bottle of rubber cement.

Every assignment you complete moves you closer to understanding your potential as a writer, your potential in career, even if the assignment seems completely and impossibly *unconnected* to that outcome or anything that may really matter to your understanding of who you want to become. Every glued jar of rubber cement, you see, is like a . . . uh . . . you get it.

What I'm suggesting is that you consciously try to elevate an awareness that you are moving toward larger outcomes – often without conscious articulation – when you complete a difficult novel like *Gravity's Rainbow*, finish a research paper on *Beloved*, or submit a piece of writing to *The Inkwell Quarterly* on a Digital Humanities project.

I encourage you to see that this perspective can empower you to move through your work with a fuller sense for answers to the very-real and very-important and related questions of, "Why are we doing this?" and "Is it really art?" While I can't presume to know how John Barth might reflect on all this, I know that Sister Mathias, if she were here to share her wisdom, would understand and endorse the idea that our efforts – as students and teachers – involve us in a collaborative endeavor defined largely by the ability to think and, therefore, to write . . . one page at a time.

IQ Contest: Where in Kirby Hall is image?



The Inkwell Quarterly is hosting a contest to see who can guess the location of the item within this image.

Winners will receive candy of their choice and their names published in the next issue of *IQ*. Please email your guesses to Kendra Kuhar at Kendra.kuhar@wilkes.edu. Contest ends April 2, 2014.

Grimdark: The Gritty Frontier

By Charlie Hanford

A subgrimdark can be categorized as grim, dark, gritty or even morbid literature. Grimdark differs from the horror genre in that much of the focus falls upon characters and protagonists who are not the typical hero-type and have some kind of dark, internal conflict; think Dr. Jekyll and Mr. Hyde, in addition to the main plot line.

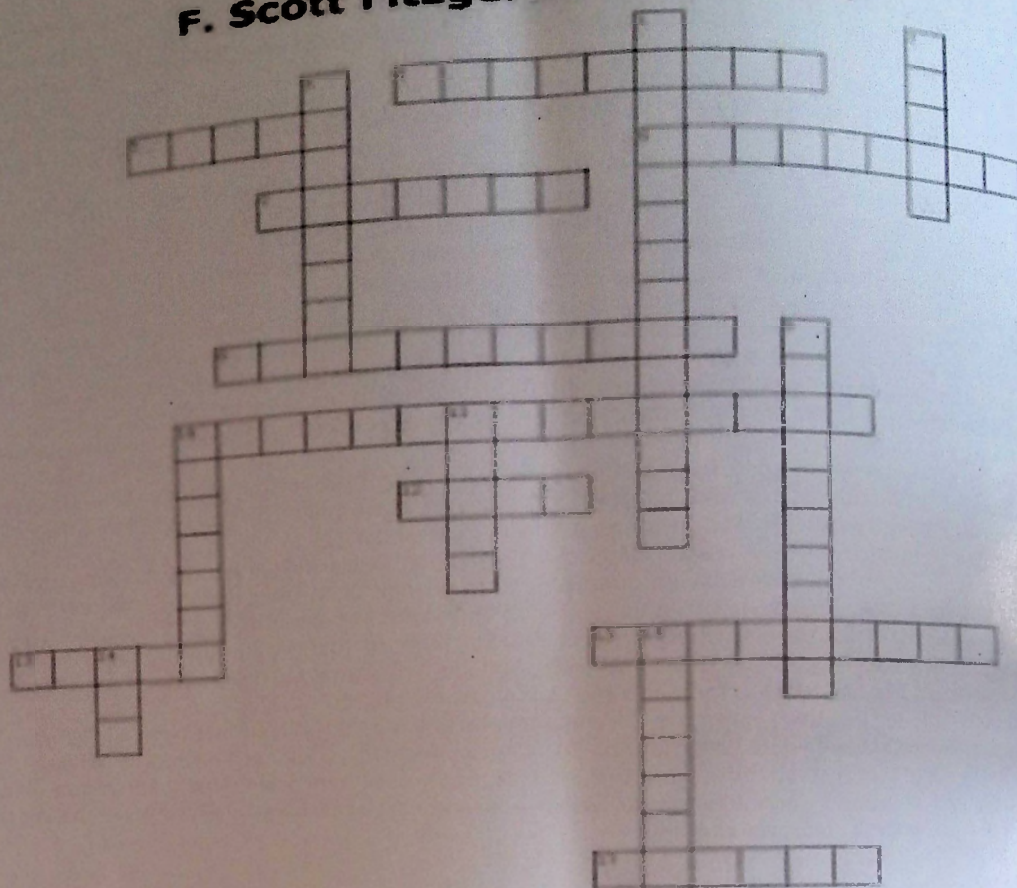
In this way, grimdark authors attempt to add a level of reality to their work, accepting the fact that the world exists in a grey-scale state where both good and bad are present in everyone, rather than the sci-fi/fantasy genre has recently emerged under the moniker of *grimdark*. As the name implies, than polar opposites that traditionally are not combined. Internal conflict adds depth and realism to the writings of a genre that some view as trashy and morally offensive.

Grimdark focuses on the dark, bad, negative aspects of anything in a novel, be it characters, cities, governments or anything else that can be looked at as having a seedy side. Grimdark authors eviscerate the Disney-fied fairy-tale concept; the fairy godmother is more likely to manipulate and trick characters than dress them up for the Prince's ball. The real world is not perfect and riddled with problems, corruption, scheming and political maneuvering, so too are the fictional worlds created under the grimdark subgenre.

Grimdark authors include Brent Weeks, Peter V. Brett, Sam Sykes, and Joe Abercrombie the self-styled @LordGrimdark on twitter.

Blood and gore can be found aplenty in grimdark writing, as will readers also see graphic violence, sex, drugs, disease and a healthy dose of vulgar language as authors attempt to align their work to real world situations and increase the realism in a work of fantasy. Squeamish readers may want to steer clear, but if you're feeling like indulging your sense of gritty-adventure then grab a grimdark novel and brace yourself for a bumpy ride.

F. Scott Fitzgerald Crossword



By Patrick Klus

Across:

4. Fitzgerald dropped out of this University to join the Army.
5. Fitzgerald's wife.
6. Nick Carroway's Neighbor
7. Fitzgerald coined this term for the period of the 1920s.
8. Arguably Fitzgerald's most famous work: "The _____"
10. Fitzgerald is named after his famous second cousin, three times removed. Who is this?
12. Fitzgerald was a writer of the "_____ Generation"
13. Hemingway modeled a character after Fitzgerald in this novel: "The Sun Also _____"
15. In 1924, Fitzgerald moved to France where he became friends with this American Author.
17. This novel was released in 1934: "_____ is the Night"

Down:

1. This Fitzgerald Short Story was made into a movie in 2008. It was a curious case, indeed.
2. Which character said this in *The Great Gatsby*: "I hope she'll be a fool—that's the best thing a girl can be in this world, a beautiful little fool."
3. Fitzgerald's first novel: "This Side of _____"
9. Fitzgerald was commissioned as a second _____ when he enlisted in the U.S. Army.
10. Fitzgerald's daughter's name. It was popular in the family.
11. Fitzgerald made a living between novels by writing _____ Stories.
14. There have been _____ adaptations of *The Great Gatsby* for film.
16. Fitzgerald wrote short stories for many publications, such as the magazine _____.

Across:

4. Princeton 5. Zelda 6. JayGatsby 7. JazzAge 8. GreatGatsby 10. FrancisScottKey 12. Lost 13. Rises 15. Hemingway 17. Tender

Down:

1. BenjaminButton 2. Daisy 3. Paradise 9. Lieutenant 10. Frances 11. Short 14. Six 16. Esquire